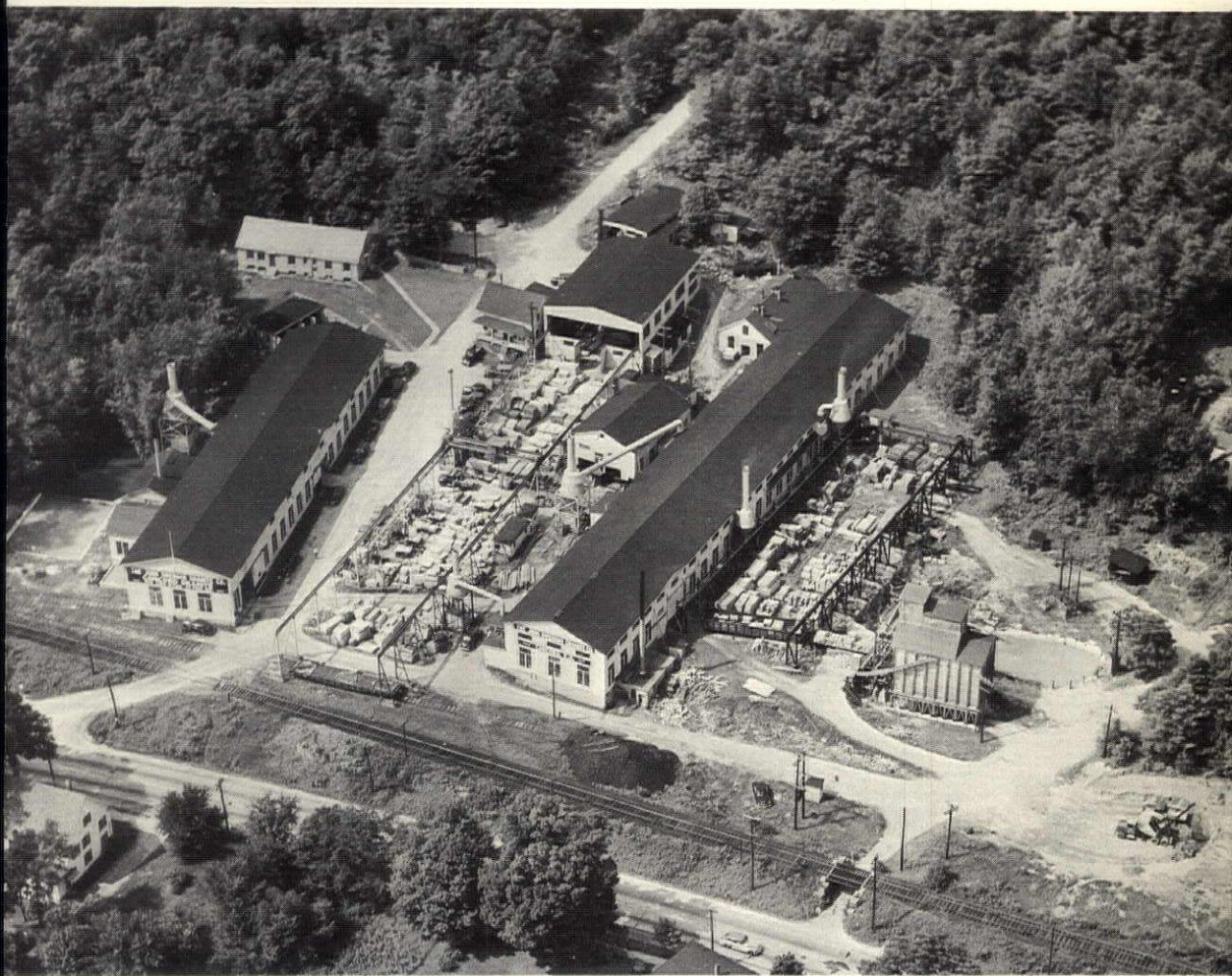


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New Hampshire ARCHITECT

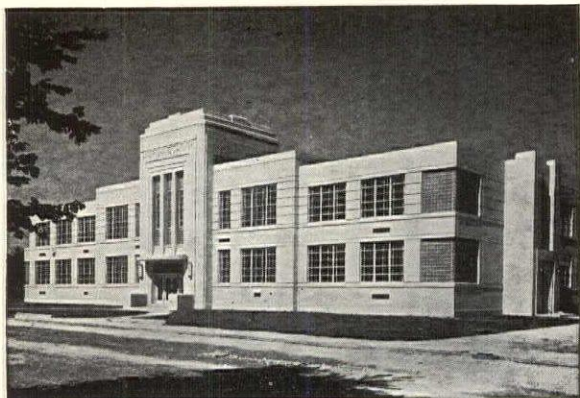


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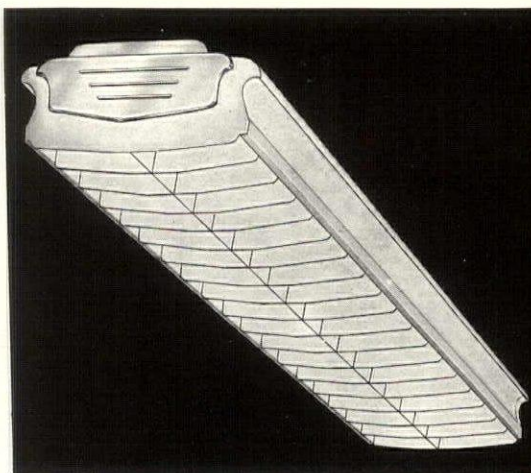
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VOL. 4

MAY, 1953

NO. 10

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ON THE COVER

Air view of plant of The John Swenson Granite Co., Inc., located at West Concord, N. H.

THE PRESIDENT SPEAKS

What does membership in the A. I. A. and particularly in the New Hampshire Chapter really mean?

First, we are quite a select group. We have one corporate member for every 17,201 inhabitants of the State. Compared with the country as a whole, we are very select indeed, as the national average is about one to 12,000. However, we would prefer to be considerably less select and advise other qualified New Hampshire residents to join up, lest our colleagues from less favored areas rush to this region of low density as soon as they read this statistic.

The proportion of Chapter members to resident architects registered in the State is only 60%—a figure in which we can take no pride. The corresponding figure for lawyers is 36%, for doctors 78%, for dentists 90%. The proportion of engineers belonging to the State Society is only 50%. This significance of these substantial differences between the various professions escapes me, but in all cases the percentages of membership in the professional societies are near the top for New Hampshire as compared with other states. There is probably a correlation between these figures and the desire for self-improvement, service to society and enlightened self-interest.

Being listed in the A. I. A. Directory is a mixed blessing, as it is impossible to keep the published directory from everyone who wants to conduct a selling campaign by mail. But manufacturers and trade associations frequently do come out with new products and some of their literature belongs in every architect's file. Their published information is improving too, due in part to annual Product Literature Competitions and efforts of the Producers' Council, an affiliate of the A. I. A.

It is known that school committees and other building owners frequently make use of the Chapter Roster for aid in selecting an architect. Recently a New Hampshire Bank asked for a list of members who had experience in bank work. The Chapter assisted materially in the last two major design competitions held in the State. Several investigations of alleged unethical practice have been conducted. The Chapter would have many more opportunities to help in these and other ways if the word could get around that such services are available for the asking.

One of the most tangible benefits of Chapter membership is perhaps the chance to appear in the *N. H. Architect*. Although the difficulty of getting contributions has convinced the Editor that most of us regard this as a burden rather than an opportunity, nevertheless it is an opportunity, and a real one. It offers a way to do good work and take credit for it among a large number of potential clients throughout the State. Of course, it does the same for all of us, provided we stir our stumps enough to send in the story and pictures; and thus is our purpose accomplished of better acquainting our people with the work of New Hampshire architects, the manifest quality of which will encourage their employment for New Hampshire projects. (We are, by definition, New Hampshire Whoopers, in the better sense.)

The practice of architecture has its delightful and rewarding moments, but is unique in that we have to compete with almost everyone under the sun. Other business and professional men compete principally with others in their own field. But the poor architect also has to fight or seduce the federal government, the state government, the town, the architectural educator, the contractor with a draftsman, the bank with a plan service, the home magazines, the package service of large contractors, the lumber company, the engineer, the corporation with its own architectural department, the prefabricator, the housing developer, the industry or institution with its own maintenance crew, and finally every individual—and they are legion—who thinks he can "draw his own plans." Against these numerous and colossal competitors, the individual architect is helpless, unless he is either very lucky or a genius. He needs help in the struggle to make people—and governing authorities—recognize the value of his services. He is getting this help constantly from the A. I. A. and its various chapters.

Membership in the Chapter also means fellowship of the best kind. Architects by and large are a wonderful group of men, ruggedly individual, with a high personality quotient. We always have a good time together. We argue a lot, but seldom really fight. Our problems are never completely solved. We are always seeking a better answer. And, we would rather be good architects than anything else you can name. Belonging to the professional society does not assure this happy result, but it helps—ask any member!

N. E. ARCHITECTS DISAPPROVE NEW CLASSIFICATION

New England Architects at the First Annual Meeting of the New England Regional Council, March 14, 1953, unanimously registered their disapproval of the proposed new classification of "Corporate Associate"—to be same as Corporate Member except unable to vote on A. I. A. matters. This classification would be for employees or non-principals of firms practicing architecture. After lengthy discussion, during which no favorable comments were heard, a motion was made by Mr. Stubbins, duly seconded and passed unanimously (as amended) as follows:

"Resolved that the New England Regional Council of the A. I. A., through its delegates in meeting assembled, hereby expresses to the Board of Directors that it is firmly opposed to the proposed new classification of 'Corporate Associate,' on the grounds that it is undemocratic, disruptive of unity, authoritarian, and unfair with respect to dues proposed to be the same as for Corporate Members."

NOTICES

Those firms which have not sent in their Questionnaire on Tuesday should do so in the next mail.

Any Chapter members who can attend the A. I. A. Convention in Seattle June 15-19 are requested to notify Secretary Bill White. New Hampshire is entitled to four delegates.

Frank Lloyd Wright did a residence in Manchester, Royal Barry Willis is doing one in Concord, and Walter Gropius is planning a school in Concord. None of these gentlemen appear in the 1953 roster of Registered Architects. Is exemption from the law—another reward of genius?

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The location of the business in Concord is accounted for by the fact that the source of raw material was on Rattlesnake Hill lying a few miles west of the city. Granite both for building and monumental purposes had been taken from the "hill" in the early 1800's and one of the first large structures in which the granite was used was the State House built in 1816-1819 and it is interesting to note that this job was cut by prisoners of the New Hampshire State Prison.

Over the years, granite from Concord has been used in hundreds of buildings and monu-

ments in practically every state of the Union and within the past few years, granite from the Swenson Company has been shipped as far away as Honolulu and Porto Rico.

The suggestion of permanence down through the years has been one of the underlying factors in the use of granite for building construction and ornamentation. While it does of course, due to its hardness, present a formidable challenge in shaping and cutting, granite can, however, literally be fashioned into nearly any design one might conceive. However, the modern trend in building construction has become pretty much one of vertical and horizontal lines and instead of artistic embellishments many designers favor the use of light, shadow and color for effectiveness and eye appeal. Thus, most building granite today for bulkheads, piers, spandrels

(Continued on Page 12)

Swenson Pink Granite—polished base-honed superstructure, East Cambridge Savings Bank, East Cambridge, Mass.





Setting lintel over main entrance to Federal Reserve Bank addition, Boston, Mass.

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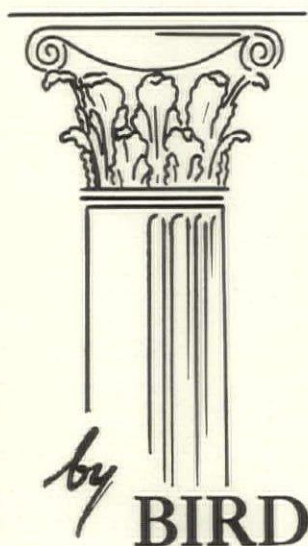
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PROPOSED CHURCH for ST. GEORGE'S PARISH MANCHESTER

rooms for the use of parish committees, a kitchen, toilet facilities, a large storage room

The new St. George Church to replace the one destroyed by fire will have a seating capacity of 1,008, somewhat less than the 1,200 which could be accommodated in the old church. The only balcony in the new church will be an organ loft over the front entrance which will have a seating capacity for about 100 persons.

The frame of the church will be of steel, the exterior will be of stone. The interior framework will consist of rounded arches. There will be no posts or pillars so that there will be an unobstructed view of the sanctuary from any part of the church.

The church will have an over-all length of 198 feet and the sanctuary and nave will be 108 feet wide. The main altar will be a plain liturgical altar with two smaller side altars. Two confessionals will be erected on each side of the transept where there will be space also for special, small altars.

The sanctuary will be four steps higher than the main floor of the church. On each side of the sanctuary will be the stalls for priests and altar boys. To the left of the sanctuary will be the priest's sacristy and to the right will be the work sacristy.

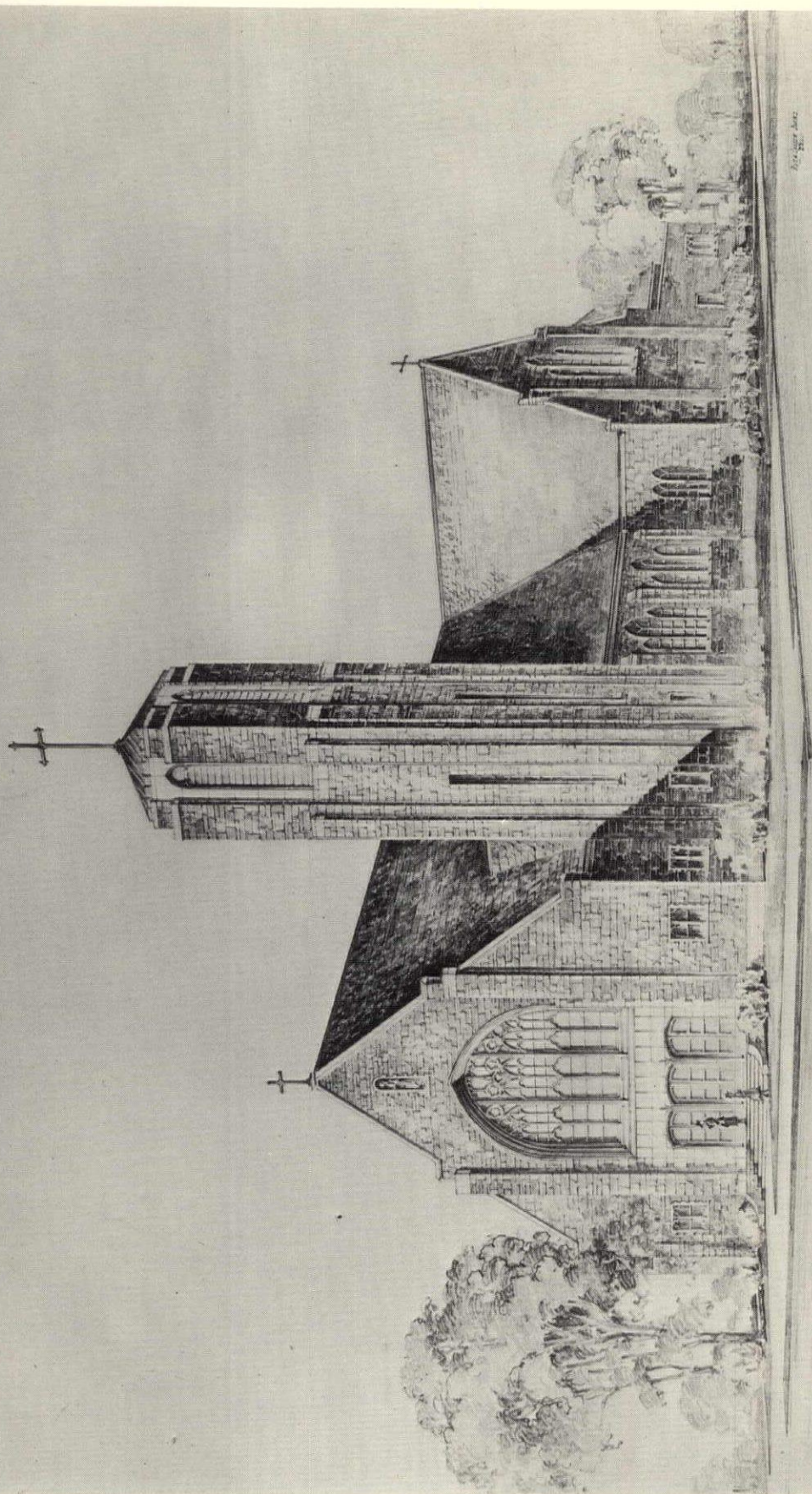
At the rear or narthex of the church will be a "cry room," a glassed-in, sound proof room where mothers with babies may attend service without disturbing the people in the church. To the right of the main entrance will be the baptistry.

The principal entrance on Pine street will have three doors. To the right and left of the narthex will be vestibules with exits and also a stairway to the organ loft and stairways to the parish hall in the basement.

The parish hall will have a seating capacity of 800. There will be also two conference and a boiler room. There will be a sacristy for the altar boys in the basement.

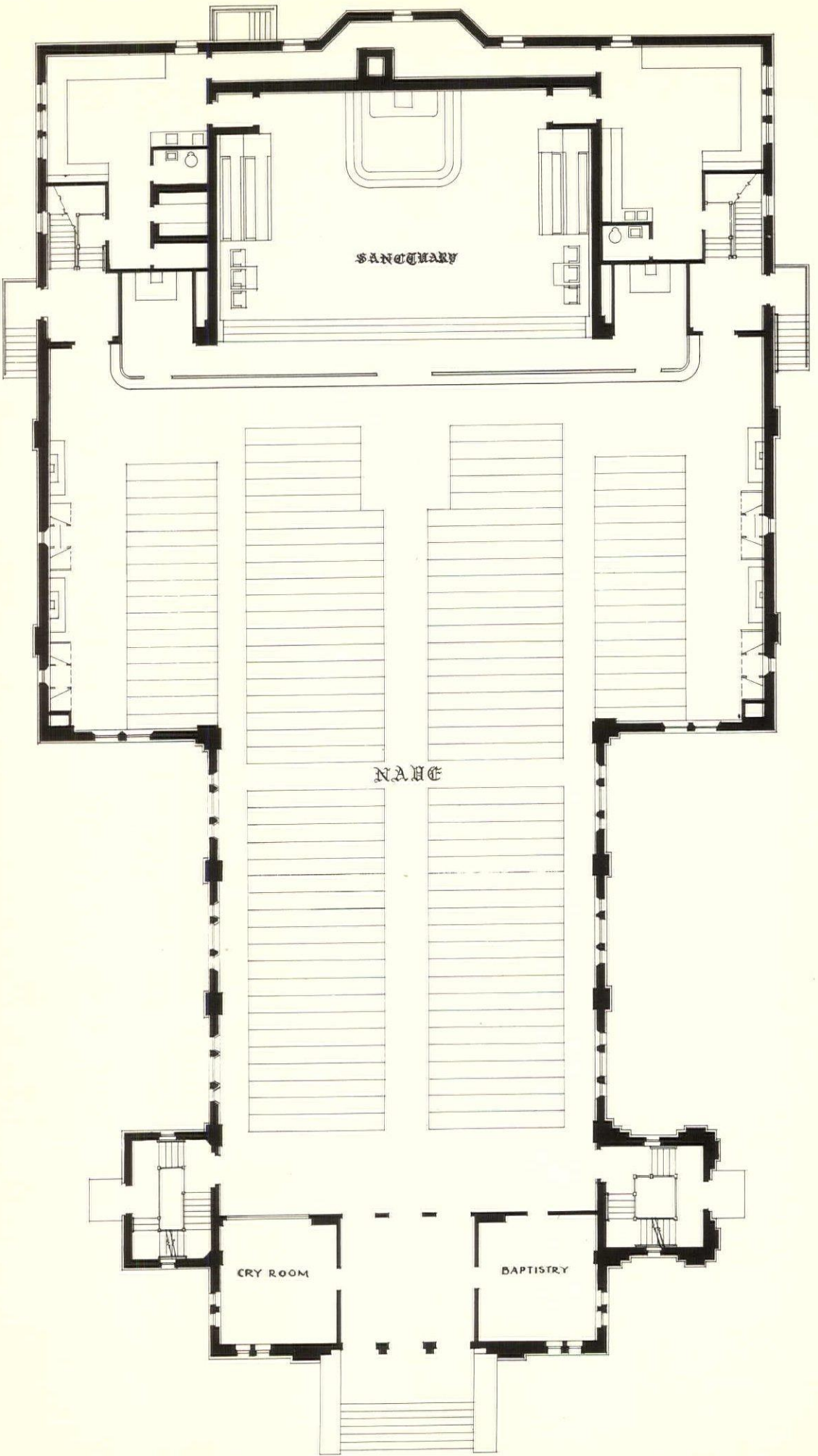


Leo P. Provost, A. I. A., Manchester, N. H. Born in Manchester, N. H. Educated at St. Joseph's High School, Manchester and University of New Hampshire, B. S. in Architecture 1936. Officer in Army during World War II from 1941 to 1945. Prior to 1941 was a member of the late Architectural firm of Wilfred E. Provost. Vice-President of New Hampshire Chapter of the A. I. A.



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Art Display at University Something Worth Seeing

On exhibit in the Hamilton Smith Library in Durham is an exceptional collection of work done in the past year by students of the Arts Department of the University of New Hampshire.

Those University of New Hampshire graduates who used to putter around with charcoal and water colors on the top floor of DeMerritt Hall will marvel at the work being done by the students today.

Exhibited are samples of work from all the divisions of the Arts Department, including woodworking, pottery, puppets, oil and water color painting, photography, weaving, metal work and jewelry, leather work, wood cuts, prints, modeling and sculpture, three dimensional design and others. The quality of the work shown speaks well for those who are guiding these young artists.

A unique part of the Arts Department is the "Student Workshop," an experimental arts laboratory, open to all students of the University, whether enrolled in the Arts Department or not. Equipped with wood working tools and machinery, printing presses, silk screen printing equipment, air brush, facilities for block printing, model making, repairing of skis and other sports' equipment, plastics, wood carving, and other hobby interests. The fine furniture shown in the exhibit, made by both boys and girls, clearly demonstrates the success of such an "experimental laboratory."

The Arts Department of the University of New Hampshire was organized in 1948 under the direction of Professor George R. Thomas, A. I. A. Professor Thomas began his career as an architect, practicing in Portsmouth, Virginia and Durham, N. H. He was an Associate Professor of the Department of Architecture under Professor Eric T. Huddleston, and is a Charter Member of the New Hampshire Chapter A. I. A.

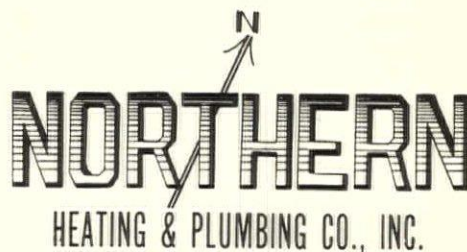
Other members of the Arts Department include Mr. Edwin Sheier, internationally known potter; Mr. Wesley F. Brett, supervisor of the workshop; John W. Hatch, Richard D. Merritt, Esther Drew, Joseph S. Perrin, Lorna B. Pearson, Richard M. Rothman and Mary R. Goodrich, all of whom are outstanding in their respective fields in the Arts.

The Exhibit is open until June 1st. It is really something worth seeing.

Revised House Bill of Interest to Profession

House Bill No. 72, providing conditions under which architects and engineers are to be employed for State work, is a piece of legislation of great significance to every member of the Chapter. The Committee on Fees and Ethics attended the first public hearing before the House Committee on Public Works and Highways and registered our objections to several provisions of the Bill, which would have been extremely detrimental to the welfare of the profession. Attorney Franklin Hollis of Concord was engaged to present the architects' case, and our cause was also supported by the New Hampshire Society of Engineers and by the A. G. C.

The House Committee granted an adjournment to permit the architects, engineers and contractors to consult with the Department of Public Works in an effort to resolve differences of opinion. During this period of adjournment, conferences have been held to accomplish this purpose.



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(Continued from Page 6)

and belt courses particularly in the commercial type building has become rectangular in shape with its wearing or sealable surface having a smooth or polished finish.

The departure from massive wall bearing masonry type of architecture to the more modern design has brought about marked changes in the production of building granite. Much of the store front work today calls for the use of a highly polished facing of rather thin section. The methods of fabricating this type of work have been studied and improved continually so that today while a job is "custom built" the time required to produce an average size store front is but a few days.

Another use to which granite has always been put by those seeking both beauty and permanence is the wearing surfaces at entrances to buildings such as steps, platforms, door sills and buttresses. Work of this nature is being increasingly specified presumably because it has been found that the original cost of installation of this material is the only cost to the owner for such features during the entire life time of his building. Machinery plays a large part in the production of granite and the company is continually attempting to develop new processes as well as new finishes which will reduce the cost of granite to the owner and as a result of experiments made a few years ago, a new tread surface has been developed which insures greater safety due to its nonslip characteristics. When such a tread surface is used in combination with a machine smoothed riser on a step, the costs of production are greatly lessened.

In the past few years much interest has developed in color schemes for the exterior of buildings resulting in the use of granites of many tones and shades so that all materials harmonize. Partly as a result of this trend the company purchased some years ago a quarry in the State of Maine where a very fine quality of Pink granite of a delicate tone is obtained. Granites of Black, Green, Red and Mahogany are imported from the

western United States, Canada and from Sweden and thus the architect has at his command many different colors to choose from.

While the Swenson Company has furnished literally thousands of jobs throughout the United States, some of the better known structures into which their granite has gone are the steps and floor of the approach to the Tomb of the Unknown Soldier in Arlington National Cemetery, all steps at the entrances to the Pentagon Building and all granite in the comparatively new Statler Hotel in Washington. In New York many of the finer stores along Fifth Avenue such as Tiffany, DePinna, Sulka and Mark Cross have used Swenson granite and the cornerstone in the Secretariat Building of the United Nations is a product of Concord, N. H. A few examples of larger structures which have been faced entirely with granite are the Seamanship and Navigation Building at the U. S. Naval Academy at Annapolis, U. S. Post Office, Dayton, Ohio, Guardian Life Insurance Building and First National Bank in New York City, N. H. Savings Bank and the N. H. State Office Building in Concord.



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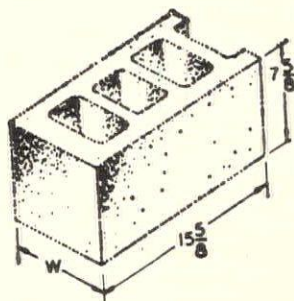
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Gathered from all regions of the United States, the residences represent a wide selection of architectural styles, price ranges (from \$7500 up), and tastes. ALL are architect-designed, since only an architect is able to custom-tailor a house to fit individual needs.

Jean and Don Graf have a combined background of practical experience and writing in the architectural and decorating fields uniquely qualifying them to interpret good residential design for others. Don has had long experience in architectural practice and his earlier technical volume has been accepted as a standard reference on building construction. Jean brings to the collaboration experience in writing, editing, and promotion on consumer magazines such as *House & Garden*, *Vogue*, and *Life*.

As intriguing as it is informative, this new book is made up of hundreds of vivid photographs, a concise explanatory text, complete plans, and whimsical HESS cartoons.

Home planners—those who are building, buying, or just dreaming—will be delighted with the profusion of usable ideas to be found here. Architects, interior decorators, and designers will be interested in the creative solutions found to the special problems posed by more or less representative clients.

Architects Have Right to Hold Specifications

By J. Alexander

"The plans and specifications shall remain the property of the Architect."

How often have you written a similar phrase into your specifications? How often have you stopped to think about it? How often have your clients questioned it.

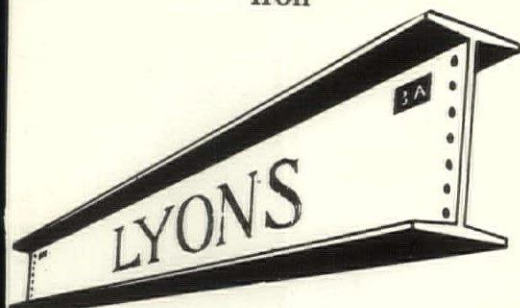
Yes, there is that which you cannot sell. There is a sense of ownership that gives you pride and joy, or even regret in every commission completed. Some of you are fortunate enough to have your names inscribed in granite or bronze, so that all might know the architect of the work. The "right of ownership" which is yours, which has long been given to artists and composers, embodies all which makes Architecture great for you—an everlasting reward.

Although we all recognize our "right of ownership," we seldom recognize that our fellow Architects have the same rights, the same feelings for their work. Occasions arise very often when new "committees" desire additions and alterations to existing buildings, the work of Architects still in business. Often the buildings are just a few years old, when it is found necessary to expand them. When the call goes out for the "interviewing of Architects," the "hungry" rush in, striving to get the job from the rightful "owner." Do they in their rush for a few dollars imagine that they can in any way improve the work of another man? Outside of the total dismantling of the original structure, the finished building shall always plainly exhibit the characteristics of two strangers. The finished building is seldom a credit to the "usurper," and it remains always marked by the interference of strange hands.

If we are to have a code of ethics, how much more ethical would it be to recognize our fellow Architects' "right of ownership" than his right to a certain fee? Would it not raise the profession in the eyes of others if we respected each other more?

More Architecture has been ruined than improved by the additions and alterations of strange hands.

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